

**Chapter 1 : Palgrave Advances Series by Charles Antaki**

*Palgrave Advances in Samuel Beckett Studies offers a comprehensive exploration of the various critical approaches to Beckett's writing and of the evolution of Beckett criticism in recent years. It will appeal to the specialist and non-specialist alike, for it contains both an overview of the field and investigates current debates within the.*

There are only two televisual techniques used throughout the play: Stage 1[ edit ] Directions The first stage focuses on the past, those times when the woman did appear and M could be creative as a consequence. Stage 2[ edit ] Directions The second stage examines where the poet is presently. There are three areas, just offstage in the darkness. West is the outside world in which he spends his days wandering. East is his closet where he exchanges his greatcoat for his robe. North, to the rear of the stage, is his sanctum in which, under the right conditions, he can be creative. In the third stage the poet lists four possibilities: The woman can appear and then vanish immediately. The woman can appear and linger. The woman can fail to appear at all, the most common scenario. Stage 4[ edit ] Direction This is the only way we ever see him in the present, bowed over his table. The camera returns to this image fifteen times throughout the play. We hear a voice and assume it belongs to the man we are looking at, at least it is his thoughts we hear. He is remembering the circumstances under which he has seen the woman in the past. He changes his mind about what causes her to appear. He goes over his routine, carefully starting from his return home after walking the roads since daybreak: The voice lists the three instances listed above where the woman has appeared to him in the past. We see M1 prepare for the road again and leave. This time, however, the woman does not mouth the words. Her face dissolves, we are left with the man sitting at his invisible table where we began and everything fades to black. Interpretation[ edit ] In a number of other works Beckett has felt the need to split an individual into separate aspects of that character, e. Words and Music , where the writer, his words and his emotions are all represented by separate characters. The protagonist , M, sees himself whole, as at the end of Film held in the light circle of the imagination € The action of M has not reached that stage. He is still having occasional flashes of inspiration. And this must have been very much how the seventy-year-old Beckett felt himself; writing was becoming increasingly difficult for him. Everything he encounters is outside a circle of dim, suffused light. The only voice is the one inside his head. Even the roads take on an abstract quality; they are neither to nor from anywhere unlike the travel options in Cascando , for example. I Eric Brater argues that "what he longs for is not the beloved but the image of his beloved, the evocative metaphor he has made of her. His is an exquisite despair. M is not only trying to remember, he is trying "to remember the way in which he used to remember. His careful efforts to establish mathematically the exact and proper conditions for her appearance are merely an attempt to give order to an experience he knows, deep inside, is beyond rational measurement or prediction. The woman will appear if, pleased with his efforts, she decides to appear. Perhaps it is the only way he can feel he can retain some element of control over € or at least involvement in € the process. Eric Brater suggests that I thought she was speaking. I saw her lips move. Irony is subdued, stoicism more matter of fact, self-pity almost entirely absent, illusion excluded. The man is concerned with concentration, a Merlin conjuring up a ghost in his memory. Is the process wholly internal, the man remembering someone real from his past or is he trying to conjure up some external manifestation of her, her ghost? And what is his motive for trying to evoke her? Is it simply to satisfy memory, to wallow in the moment awhile as Krapp does, or is she in some way his muse, an enabling force that makes the words come? Either way it is clear that he cannot control events directly, by the power of his will , things take place at best, as a byproduct almost of his actions, but more likely they are entirely out of his control and all he can do is wait on them. Performance and Critical Perspectives Urbana and Chicago:

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*Palgrave Advances in Samuel Beckett Studies explores the evolution of critical approaches to Beckett's writing. It will appeal to graduate students (and advance undergraduates) as well as scholars, for it offers both an overview of Beckett studies and investigates current debates within the interdisciplinary critical arena.*

Synopsis[ edit ] Characters and Action[ edit ] Two old men are sitting at right angles to each other beside a rectangular table. They are "[a]s alike in appearance as possible" [3] both wearing long black coats and possessing long white hair. The table is white as are the chairs. The character known as "Listener" is facing the audience but his head is bowed and his face hidden. A single "[b]lack wide-brimmed hat" [3] is sitting on the table. As soon as Reader starts to read Listener knocks on the table with his left hand at which point Reader pauses, repeats the last full sentence and then waits for a further knock on the table before recommencing. Listener makes Reader repeat the last sentence of his tale and then the book is closed. The two look at each other without blinking until the light fades. In doing this he completely disregards their warning, when they appeared to him in a dream: In his bereaved state, everything conspires to remind him of what he has lost. So, after completing his reading one last time, the man remains and explains that this will be his final appearance; he has been told that his comforting is no longer needed and he is no longer empowered to return even if he wanted to. All his life he was troubled by nightmares. Beckett theatre specialist Anna McMullan claims that "[i]n both *Rockaby* and *Ohio Impromptu* the speaking of the text becomes a rite of passage which enacts a transformation "€" from loss to comfort, from life to death and from speech to silence. For at its emotional centre lies sadness, loss and solitude, contrasted with a memory of togetherness. The location may have had a certain meaning for Beckett-the-person but Beckett-the-writer chose it more for its geographical features, the two rivers merging into one and also the fact that a smaller version of the Statue of Liberty stands on the isle representing the literal New World that Ohio is part of and the metaphorical new world that Listener moves to. The arrangement of figures actually "resembles the figures used in the psychological experiments early [in the 20th] century to establish the principle of closure. Beckett may have had his own wife in mind when he wrote the play but he goes to some pains never to specify the name or gender of the loved one. This gives the text extra depth. As regards Reader, Gontarski himself has argued that what we are seeing is effectively a dramatisation of "the elemental creative process In an early draft of the play Beckett had focussed "on a ghost returning from the Underworld to speak at After the story has been read and the book closed Listener knocks once more, the signal to begin again from where Reader had left off. Beckett was obsessed by a desire to create what he called a "literature of the unword", [32] and the play represents another example of this effort. In the text, the pair only look directly at each other at the very end. In this production, however, they communicate visually throughout. Quoted in Ackerley, C. In *Atik, Anne How It Was*, London: *The Life of Samuel Beckett* London: Quoted in Knowlson, J. Referenced in Acheson, J. Dr Laing states that many patients suffer from " ontological insecurity" because they feel insubstantial, the ordinary circumstances of life constituting a continual threat to their own existence. *Miscellaneous Writings and a Dramatic Fragment* London: Assaph Publishers, , p

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